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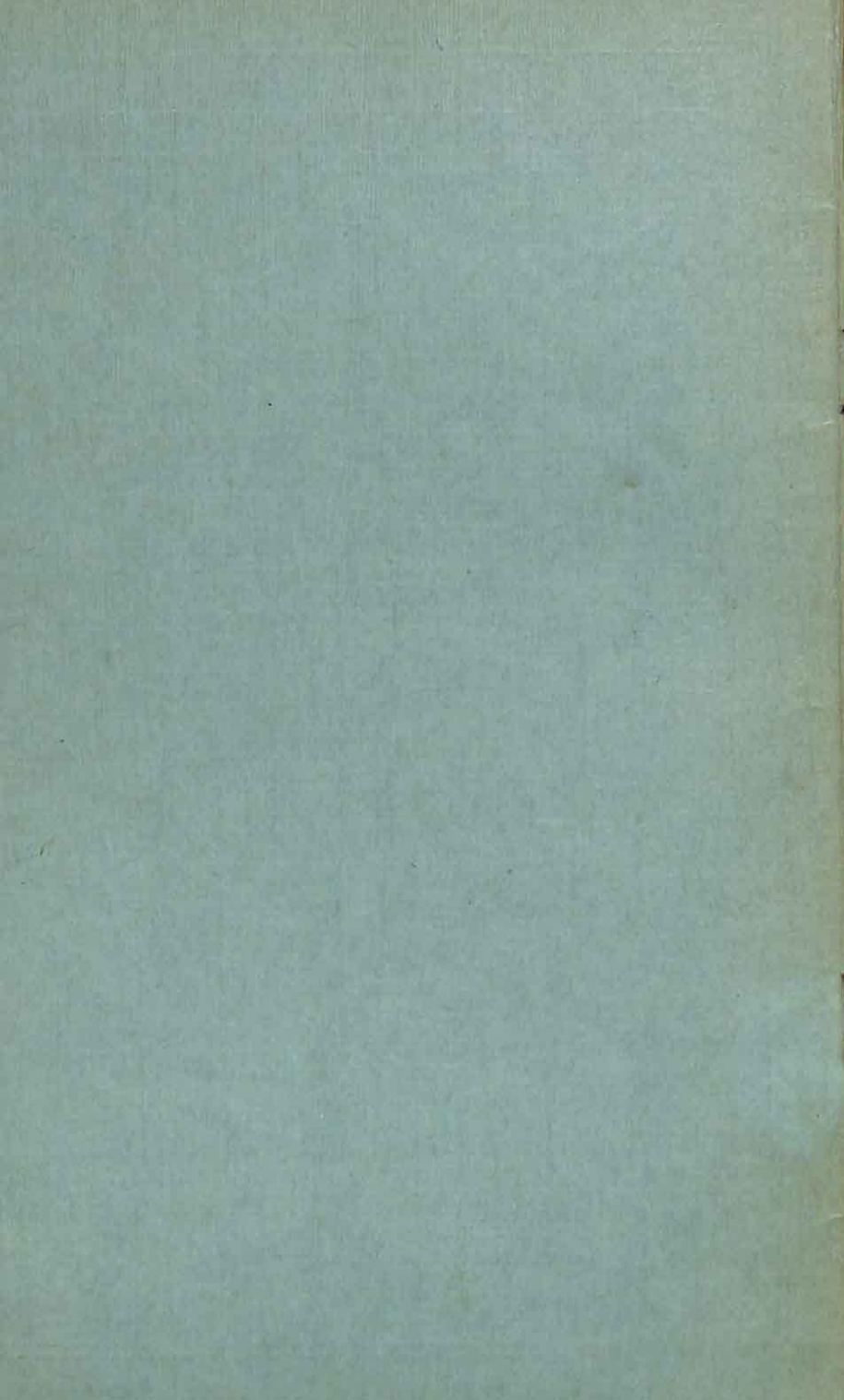
**CURRICULUM  
FOR PUPILS OF TWELVE  
TO FIFTEEN YEARS  
(Advanced Division)**

Reprint No. 7  
**ART AND CRAFTSMANSHIP**

UNIVERSITY OF LONDON PRESS, LTD.  
10 & 11 WARWICK LANE, LONDON, E.C. 4  
1931

PRICE SIXPENCE NET

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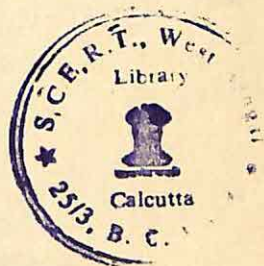


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PANEL ON ART AND CRAFTSMANSHIP

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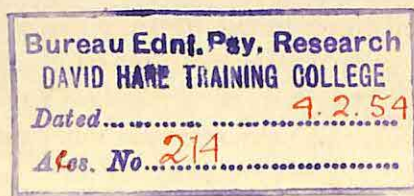
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## ART AND CRAFTSMANSHIP

*Introductory.*—In the days of the home crafts, the home itself provided valuable practical training. The bench and the loom were part of the child's everyday environment. He saw clay taken from the pit and fashioned into vessels; dyes extracted from bark and vegetables, and much besides in the general exploitation of natural resources. The influence of this environment developed initiative, inventiveness, and resourcefulness, at the same time balancing and augmenting the training received in school. The youth of to-day, brought up in densely populated areas, often in tenement homes, away from contact with nature, and with less educative recreations, is much less fortunate in his environment. While he has contacts with machines and the products of mechanisation, his opportunities for investigating and understanding these are negligible. Construction is confined to factories. These do not open their doors to satisfy his curiosity, and the facilities in the home for any form of benchwork are, as a rule, very limited.

The cumulative effect of these changes has developed to such an extent, that educationists must seriously try to restore the balance in education and interest that was formerly provided by the home. This may perhaps more particularly apply to such an aspect of the curriculum as Art and Craftsmanship.

To assume that indifferent mental powers are sufficient

for practical education is a grievous mistake. As in every other subject, the standard of attainment will be governed by the intellectual capacity. At the same time, it will be admitted that handwork possesses a peculiar value, which has associated it with the duller type of child for educational purposes. The pupil who may be incapable of expressing himself through a literary medium gains immeasurably through the interest which accompanies handwork. He understands the concrete form of its presentation. He gains through the discipline of its demands for accuracy. His self-respect is restored when he discovers there is something he can accomplish. In his case, it is the educational value rather than the technical accomplishment that we look to, both in Art and in Crafts, and in the case of both, the issues are much wider than the purely æsthetic or decorative. It may be the saving of a boy's soul literally if he feels that he can make something, however slight may be the performance. Decoration comes afterwards, as a further development of the pupil's personality.

The relatively small proportion of pupils taking a practical course suggests that there is perhaps a bias amongst teachers and parents towards educating for the professions and commerce. To some extent the teacher's own training may be a contributing influence, whilst in many instances the parents' judgment does not appear to be helpful. At the same time it must be conceded that both are concerned about the pupil's future. Commerce and the professions offer more definite prospects of a successful future. This points to the necessity for making industry more attractive, and opens up important considerations in which employers are largely concerned.



*Utility of Art.*—In addition to the acquisition of technical skill in various media and the development of appreciation, it should be the affair of the school to make clear the fact that Art is not restricted to pictures and sculpture, but is an element of practical utility, wide in its influence, entering into and enriching even the common things of everyday life.

There is abundant proof of the value of Art. In the various stages required in the manufacture of any well-conceived article, the design, the product itself, and the marketing—which includes advertising and selling—Art is a determining factor. Nor does its value end there; it implies the possession of taste in the purchaser. This taste will be appealed to by the evidence of thought which Art has added to the usefulness of the article. The addition also conveys a sense of pleasure, and brings to the purchaser a joy of possession.

*The Æsthetic Aspect.*—While it will of course be readily admitted that all are not equally gifted æsthetically, it is believed that all normal individuals possess in some degree a capacity for appreciating beauty which can be developed. Even the pupil with no special executive skill in Art may gain much by associating in the Art room with those who are producing fine work. By such contact, something of the interest which makes for understanding and appreciation is readily communicated. Such pupils may in after life attain positions of influence in industry, in educational affairs, or in public life, in which, if they lack æsthetic development, they may prove a danger to the community. For instance, such individuals not infrequently hold positions in industry which place them between the designer or craftsman and

the public, and while they themselves have no Art training or appreciation, they are invariably quite confident that they know exactly what the public wants; hence the present difficulty in raising the standard of Design in Industry.

In the educational category, those who may occupy influential positions may become the means of depriving others of the opportunities for such development.

The reference also to those who may, without Art training, attain to influential positions in public life is not too strongly stated. They do constitute a danger, and by their indifference to natural and architectural beauty, may be the means of permanently disfiguring a countryside or a city.

*Aim.*—When considering the content of a Course of Study it is desirable to formulate an aim, and for general guidance this might be stated as follows:—

To develop in the pupil a consciousness of beauty, the habit of acquiring and expressing knowledge in form and colour, and the practice of critical judgment in æsthetic products; to stimulate the creative impulse to Art, and improve construction by inculcating the idea that beauty and fitness for purpose are inseparable.

*Content.*—The methods employed to attain this objective should embrace the study of the Arts and Crafts of the past, modern methods, and actual participation in creative work embracing both handicraft and graphic expression. The permeating influence of Art in life, its obvious contacts with commerce, literature, music, the drama, etc., should have its corollary in the life of the school through a collaboration of the teachers of all subjects, particularly History, English Literature, and



Classics, among which so many significant and inter-related ideas occur. Under a collaborated scheme for the entire school, for example, the apportionment of certain developments in History and related movements in Art and Literature might receive extended treatment under Art Appreciation. Again, the needlework of the girls, the woodwork of the boys, might be brought with Art and Crafts into one group of allied subjects, which would receive a block grant of time, to be allocated in accordance with a scheme providing for the general needs of all, and the particular needs of pupils possessing natural aptitudes for Art and Crafts.

*Education and General Needs of Pupils.*—In preparing schemes, the importance of education in relation to the general needs of the pupils should be considered. In this respect, the value of initiative and the simplicity of apparatus for Crafts should be borne in mind, so that the continued leisure-time practice of a Craft might not be handicapped or made impossible through want of machinery.

*Primary School Training.*—Before proceeding to make recommendations in connection with the teaching of Art and Handicraft for pupils from twelve to fifteen years of age, we must point out that it is not possible to consider this section of the curriculum entirely by itself. We can only proceed by assuming that a certain standard of attainment has been reached in the Primary School. Should we, for example, agree to recommend any basic Crafts, it might be necessary to make the pupil familiar with these in a simple form in the Primary School, and to suggest the extent to which this could be carried out there.

The difficulty of arriving at an approximation of the general standard of attainment in Art and Crafts is affected by

(a) *Environmental conditions of the school.*

The work done in rural schools will, as a rule, differ in character, though not necessarily in standard, from that carried out in urban or suburban schools. Differences in standard may, however, be expected between the work of the poor school and that in which the home conditions are favourable.

(b) *The aptitude for and training in Art of the Primary School Teacher.*

In some primary schools the experiment has been tried with marked success of detailing a teacher with a special aptitude for the subject as Art Teacher for the school, and this is to be highly recommended.

*Teaching Conditions in Primary Schools.*—This hardly goes far enough, however. Difficulties of apparatus, lighting, etc.—very real handicaps—would be considerably lessened and efficiency increased were a room set aside for Art as in Advanced Division and Secondary Schools. This need not necessarily mean additional cost, as the special room could be utilised for general subjects when not required for Art.

*Visiting Art Teachers.*—In other schools, visiting specialist teachers have been introduced with varying degrees of success. The most successful experiment of this kind is probably that in which the specialist acts in an advisory capacity, demonstrating, helping, and advising the class teacher. Where the visiting specialist teacher is tied to time-table demands, the conditions are



often far from favourable. Through visiting a number of schools each week, taking the Art lessons in ordinary class rooms, hampered by large classes and the lack of apparatus, much of the value of his experience and special abilities is lost. Here again a room set aside and equipped for Art would be of advantage.

*Training of Teachers.*—While Drawing is on the whole well taught, the introduction of Handicrafts to schools is hampered, and the benefits of the fuller scope for self-expression and balance which these bring to Education are curtailed, through an insufficiency of teachers with a Crafts training.

Under wise supervision, or where guided by a teacher with some knowledge of Craftwork, the results have been most gratifying; but for the average non-specialist teacher Craftwork presents manifold problems not previously studied, the chief of which is probably Design. While teachers interested in Crafts have always had facilities for instruction, the training in Art of the non-specialist teacher has, in the majority of cases, followed the traditional lines of Drawing in black and white and in colour. Within recent years somewhat fuller courses have been organised to meet the extension of Craftwork in schools; but in the training of the future teacher (Articles 55, 37B, 39, and Chap. VI. of Regulations for the Training of Teachers in Scotland) the necessity exists for making Craftwork and Design obligatory.

It is important also that the Specialist Art Teacher should have an understanding of the work done, and of the capacities of pupils, at the different stages throughout Primary and Advanced Division Courses. For this purpose, increased opportunities for practice in such



schools might well be provided during the teacher's training period.

(c) *Excessively large classes for Craftwork.*

This problem is recognised by some authorities as is indicated in their endeavours to find a solution. In one area, for instance, one or two schools having an Infants' Department find it expedient to utilise the resources of the Infant School. Needlework is carried out in the vacated Infant Rooms in the afternoon under the Infants' Teachers. It is thus found possible to reduce to reasonable dimensions the classes in needlework, and the relief occasioned by the withdrawal of the girls from the senior rooms results in greatly improved conditions for the boys' classes in Handicrafts, such as weaving, basketry, etc.

*Craftwork for Girls.*—It is regrettable that no arrangement has been devised by which girls could participate in some forms of Craftwork. The simplest way would be to expand the Art expression of their needlework; but some form of Craftwork, particularly weaving, could with advantage be made available for the girls.

*Assumption of Pupils' Capacity at End of Primary School Course.*—Allowing for such differences as exist, we should assume that at the end of his Primary Course the pupil will have acquired:—

- (1) Facility in the use of media such as the pencil for general drawing and tone work, and pastels for colour work.
- (2) Ability to represent with fair accuracy flat and cylindrical forms in tone, and also to have made a beginning in drawing box shapes.
- (3) Facility in illustration of original and other ideas (imaginative drawing).

- (4) An elementary knowledge of design gained mainly in the practice of some simple craft or crafts.
- (5) A knowledge of the scope of Art obtained by brief talks on buildings, pictures, and Art objects generally.
- (6) An awakening of appreciation.

### ART

The change in name from "Drawing" to "Art" has a significance which is perhaps not generally recognised. Within the last half-century the subject has changed and grown most remarkably both in character and in scope, probably the most notable development being due to a realisation of the value of self-expression in education, and the suitability of Art as a means to this end. In some schools, however, Art instruction still consists almost entirely of drawing and painting in black and white and colour of natural forms and fashioned objects, to the serious neglect of creative work. This is not in the best interests of the pupils.

While there is considerable value in realistic representation, and the need for it has been admitted, we must recognise the fact that the pupil (or artist) contributes less of himself, and the spectator has to bring less to its understanding, than is the case with imaginative work, hence the satisfaction of the prosaic mind with realism.

Representational Drawing is undoubtedly suited for school work, in that it is less affected by interruption. The train of thought is more easily linked up from lesson to lesson than is that concerned with Design, etc., and further, it lends itself admirably to the compiling of full and orderly portfolios for presentation.



With creative work, on the contrary, there is the probability that unless the pupil has followed a systematic course of instruction throughout his earlier years, the standard of attainment will at first be disappointing, and scarcely seem to justify either the time and effort expended or the inclusion of the work in the portfolio.

While this may be so, the educational value of work which exercises the inventive powers cannot be overlooked, nor the fact that practice and guidance are necessary for the full development of even the gifted individual, be he writer, artist, craftsman, or athlete.

The essential elements upon which schemes will be based are indicated in the following outline:—

### *I. Representational Work:*

- (a) Representation in outline, tone, and colour of natural and fashioned objects, singly or in groups.
- (b) Representation of original and other ideas, pictorially and decoratively, by pencil, pen, and wash drawings; cut-paper designs; etc.
- (c) Memory drawing of objects and incidents from everyday life.

### *II. Design:*

- (a) Designing of patterns—borders, diapers, friezes, etc.
- (b) Designing of stencil and lino-block decorations, monograms, posters, etc.
- (c) Designing applied decorations for leather, embroidery, bookcovers, wood, etc.
- (d) Designing of complete articles, as in the case of Crafts—woodwork, metalwork, weaving, pottery, etc.
- (e) Lettering.



III. *Appreciation:*

- (a) Study of examples of (1) the Arts of everyday life—pottery, furniture, textiles, etc., and (2) architecture, painting, and sculpture.

It is recommended that facsimile reproductions of great Art should be added to the school equipment or made available under a loan or circulating scheme, and that the study of such examples should be supplemented by visits to Art Galleries.

- (b) By means of demonstration lessons pupils should be made familiar with the materials and processes employed in various forms of Art expression less suitable for general school practice, such as etching, mezzotinting, oil-painting, etc.
- (c) Practice in the mounting and hanging of drawings, prints, etc., and consideration of appropriate framing.
- (d) Ideas of home furnishing and decoration.

In Art we must ask ourselves—

- (1) Would the broadening out of the basis due to the additional attention devoted to Design and Crafts compensate for the lowering of the standard of Representational Drawing which would almost inevitably follow?

Without additional time, extended practice in Design and Crafts would adversely affect the standard of Representational Drawing. Compensation for this, however, would be found in the development of a fuller appreciation and increased power in Design.

- (2) If the ability to draw deteriorates, will not the standard of Design be lowered?

There is a danger of this. There would, however, appear to be sufficient reason for a compromise. Drawing in the usual sense of the term is not always necessary. There have been brilliant Craftsmen who in this way would not be regarded as draughtsmen; but in their case, power resulted from a special aptitude and years of intimate contact with the materials of their craft. Unquestionably the practice of Crafts and the design involved in such would develop ability in designing, while the contact with materials would affect the essential character of a design. But without a power in Drawing the pupil would certainly suffer from a handicap. The proper compromise would be to retain Representational Drawing to such a degree as would preserve a balance between the training and discipline it assures, and the freer self-expression which would be fostered through Creative Design.

*Expression of Ideas.*—The approach to Design in the Primary School is through Craftwork. In weaving, for instance, the Design is developed on the loom, but it is not suggested that the same practice should be followed throughout. For much of the advanced work the advisability of having a planned design to work from is obvious. Without this the teacher as well as the pupil would be seriously handicapped, and while it need not always be carried out on paper, the visualised conception should be recorded. It is with this power to visualise and develop the design, whether it be on paper or on the material of the Craft, that Drawing is most closely concerned. The power to draw undoubtedly facilitates



the recording of ideas. This takes us back to our desire to retain a degree of Representational Drawing. It is deplorable to find a person with good ideas, but with language inadequate for their expression. Drawing is the designer's language. Pupils should have reasonable opportunities for acquiring it; and it will be apparent that this can only be achieved under a reasonable allotment of time.

With regard to the formal Drawing lesson, it is hardly possible to over-emphasise the need for considered judgment on the part of the teacher in the setting up of the object or group to be drawn. His trained faculty of æsthetic judgment should be constantly active with a view to the development of a refined taste in the pupil, and the strengthening of his innate love of the beautiful. Ugly and uninteresting material should on no account be employed, an incentive being invaluable. Ordinarily there is no difficulty in securing the pupils' interest in a Drawing lesson, but where the effort involved becomes more mathematical in character, as for example in the study of some principle of construction or law of perspective, a lack of enthusiasm is sometimes noticeable. Here the judicious presentation of the subject may mean all the difference between apathy and interest.

Instruction should lead to recognition of the need for and value of selection and arrangement, not only in the designing of a drawing, painting, or decoration, but also in the affairs of everyday life, as for example in the planning of a room, a shop window, a building, etc. Artistic power of this type will undoubtedly be of consequence to pupils whose Art studies will cease, in the majority of cases, at fifteen years of age.



The brightening of school class rooms with plants, flowers, and pictures, through the combined efforts of teachers and pupils, which has been a feature of recent years—especially in the primary schools—is most commendable. Much may be done also by Education Committees. By means of carefully considered schemes of interior colouring, the school itself should be utilised to stimulate the pupils' appreciation of colour. In its decoration the dignity of restraint should also be demonstrated. Whether the decoration be achieved by means of pictures or other forms of Art expression, the sense of irritation and unrest created by overcrowded walls, etc.—a fault only too common in our homes—should be avoided. In this respect it is desirable that, in every way consistent with its purpose, the Art room should be æsthetically correct. It should have ample floor area, with cupboard accommodation provided in an ante-room, so that the walls may be left free for the hanging of pictures. In short, its arrangements should reflect the attitude to life which Art education seeks to develop.

All these details of organisation relate themselves to a thorough grasp of the educational aim. It may be helpful, therefore, to emphasise this anew by stating that teachers should recognise the extent to which a love of beauty may influence the pupils' entire outlook.

### CRAFTS

While certain of the Crafts have been dealt with elsewhere in this Report, it is felt that the closeness of the contact of the following with Art make their inclusion here advisable:—

1. Woodwork and metalwork.
2. Needlecraft, including embroidery.
3. Leatherwork.
4. Bookbinding.
5. Printing, block prints, stencils, etc.
6. Pottery.
7. Weaving.

It is recognised that the teacher's predilection for particular Crafts will naturally affect the schemes of work in individual schools, and that the industries of the district in which the school is situated may also influence the work. For instance, schools in an area that produces printed materials, such as linoleum or fabrics, may expend more effort on the study of printing processes than do schools where furniture, carpet-weaving or pottery, etc. are the main productions.

It might be assumed that work thus influenced by industry will tend to become vocational. Such, however, is by no means the case. The development of creative power (through Design) will be the aim throughout. Art enters into all industries, and this contact of education with the world of affairs will stimulate educational interest, for which the products of industry will become works of reference.

*Notes on the Teaching of Crafts.*—To ensure successful teaching it is necessary that classes be small. We should suggest a maximum of twenty pupils. Even with that number it will be difficult when the pupils are being introduced to a new Craft.

The possibility of developing Crafts in a direction which may become too strictly utilitarian should be



guarded against by the practice of other forms of Art expression, which provide for the desire to create something more exclusively for its interest and beauty.

### *Wood and Metalwork*

Reference has already been made to the necessity for dealing with wood and metalwork.

Educational developments through these media have brought extensions which direct attention to the value of Design. Future developments appear likely to place even greater stress upon this need, both in constructional and applied design. This trend—already quite marked in certain schools—is seeking a fuller expression through wood and metal, and such Crafts as bookbinding, seat-weaving, basketry, and upholstery, etc. For the latter Crafts, even where subsequent decoration in the Art room is necessary, workshop facilities are essential for the constructional stages of the work.

Whether arising from a mistaken aim or from systems of instruction, there is undoubtedly a very real danger of work in the Manual room becoming formal and standardised. The weight of tradition in the Crafts concerned gives an emphasis to the idea of production.

It is evident that while tool manipulations have great educational value, these are after all the means to an end, the end being intellectual development.

Instruction in the use of tools is an essential in Manual Training; but if the aim is solely to produce dexterity in tool manipulation, then valuable as it is, the pupil's activity tends to become mainly mechanical effort. Handwork should afford training by, not in, the use of tools, and aim at developing the powers of conceiving,



reasoning, and constructing in wood. The three should be inseparable. Construction without conception, or *vice versa*, is limited in its usefulness.

Teachers should not be bound down by any hard-and-fast course of instruction, and with this all who have experience of the work will agree. Yet all must have some course which shall form the backbone of the system, and as experience is gained, such system will be extended or modified to suit any special requirements.

The practice of claiming the services of scholars during the handwork periods for the making of school furniture, or for any odd job that may crop up in school, should be discouraged, as such interruptions have a retarding and disturbing influence. When, however, a subject seeks illustration through handwork—to demonstrate the principles of an engine for instance—a correlation of interests most desirable in education is at once apparent. Correlation of this nature should be sought after and welcomed.

When we speak of Manual Training, it must be remembered that the term comprises more than practical subjects. Drawing demands a certain proportion of the time.

In this connection, a closer scrutiny of the methods of presentation might be advisable. The method of approach—the planning of essentials to fit the purpose of the object, proper proportions and form, adaptations, and the final criticism—must receive due consideration.

A weakness in much of the Design in both the Art and the Manual work arises from the fact that the departments do not have a sufficiently close contact. Design is vital to Craft work, and the proof of its worth as

design is found in its suitability when practically applied. Many of the models to be made in the Manual room form suitable objects for constructional design, or decoration, and some for both. These designs and decorative effects might very well be prepared during the Art lesson after the problems have been discussed by the two teachers concerned.

Further, it should be possible in wood and metal-work as in Art to allow experimental periods when the pupils would be afforded complete freedom for self-expression. Every effort should be made to cultivate the pupil's resourcefulness. Pupils should be encouraged to make the most of the tools and materials that are at hand, improvising methods and contriving substitutes for anything they lack. The value of this power to adapt means to an end can scarcely be over-estimated.

### *Needlecraft*

It is most undesirable to dissociate and divorce *Plain* from *Art Needlework*; the two ideas should be merged, overlap, and run concurrently, preferably in conjunction with Drawing and Design. The "plainest" garment should be an "artistic" production, otherwise from an educational point of view it is worthless. There are endless artistic possibilities with simple stitches—tacking, running, darning, chain-back, blanket-stitching, and herring-boning. These form the foundations of all embroidery stitches. The cuttings and oddments from garments can thus be utilised in a vast variety of ways, including appliqué, allowing wide scope for initiative and resourcefulness on the part of the child, and endless opportunity for artistic adaptation.



Simplicity being the keynote of daintiness, a simple garment, artistically finished, is of far greater educational value to the child than the heavy, solid, unattractive garments that hitherto have been too frequently associated with School Needlework.

Perhaps it is unnecessary to stress the fact that very fine work is undesirable from every point of view. Regular and even stitches are essential, but ultra-fine work, making exacting demands on sight, time, and patience, is old-fashioned, tedious, and strongly to be condemned.

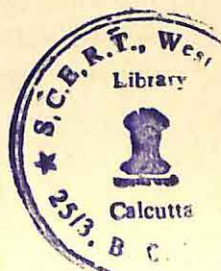
Coloured materials (cottons and coloured threads, mercerised cottons and wools) should be much more lavishly used in every class. These are more attractive and stimulating to the child, and are less trying to the eyes than white work. The pupil's interest will thus be more easily awakened and directed.

In every case the finished article should be visualised as a whole from the outset, and the decoration thereof should take its proper place in the original design.

Throughout the Needlework Course an aim should be to develop taste and appreciation, and right-seeing and choosing in all things, especially in the common articles of daily use. If this is effective, it will secure the extension of this influence to the home.

In addition, we might note that the ability to design, draft, cut out, and make something pleasing to herself and others, will enable the pupil to discriminate between good and bad craftsmanship, and thus affect her whole outlook in after life.

Accessioned No. 214



S.C.E.R.T., West Bengal

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*Leatherwork*

The Craft of Leatherwork, one of the oldest crafts in existence, with associations that carry the mind back to prehistoric man, has many features to recommend its practice in schools. The materials are light, clean, and easily handled. From the outset the pupil has the pleasure and inspiration of creating something useful as well as artistic, and of practising a Craft that is to-day enjoying a notable revival. His inventive and constructive faculties will be called upon, while taste and habits of accuracy and method will be developed in realising his conception in concrete form. Further, leather and the processes of its decoration are closely associated with such Crafts as Bookbinding and Upholstery, which, together with Leatherwork, are peculiarly suitable as Home Crafts.

From the economic point of view Leatherwork is of value, in that it may be practised with equal benefit by both boys and girls; and while flat-topped tables are desirable, the work may be carried out in the ordinary class room. Improved processes of tanning, etc. have made available a wide range of fine quality leathers, moderate in price. The necessary tools are few in number, hygienic, strongly made, and inexpensive, and require little storage accommodation.

Schemes in Leatherwork might include:

- (1) Appliqué decoration on flat shapes—bookmarks, table mats, calendars, etc.
- (2) Punched and stamped decorations.
- (3) Cutting out and thonging of simple articles—small purse, egg-cosy, pencil-case, etc.

- (4) Tooling a monogram or other decoration, staining and thonging of calf-skin—scissors' case, address-book cover, season-ticket holder, etc.
- (5) Tooling, lining, staining, and thonging with more involved construction—grip purses with gussets and back straps or fitted with pockets, tobacco pouches, sporrans, and pocket-books with two simple pockets, etc.

### *Bookbinding*

Associated exclusively with books—the traditional vehicles of learning—Bookbinding is closely related to the Arts and Crafts of Writing, Illumination, Block-printing, Stencilling, and Leatherwork, and provides scope for progressive study and practice throughout the whole of a pupil's school life.

The Craft is suitable for both sexes, and when conjoined with other Crafts, opens up possibilities for teamwork, as for instance in the production of Class and School Magazines and illustrated writings, etc.

Work on the constructional side of the Craft would be carried out in the school workshop under the Manual teacher, and apart from the special tools necessary for the practice of Bookbinding, much of the apparatus required could be made in the school workshop.

Collaboration between the Manual and Art teachers should under ordinary circumstances be considered essential. The Manual teacher would be responsible for the sewing, building-up, and binding, while the decoration for the covered book, whether in the form of block-cuts or stencils for a canvas cover, or inlaying, tooling or blind-tooling for leather, would be designed and possibly executed in the Art room.



This close correlation could, through the subject-matter of a book, be extended to include other school subjects. In this respect Bookbinding as an educational Craft closely approaches the ideal.

The history of Bookbinding is a history of the human race, as from a very early period man has left records of his existence and interests in the form of carvings, hieroglyphics or inscriptions on stone, horn, iron, leather, etc. While Bookbinding, however, was already an established Craft in the sixth century, it is a comparatively new Craft in schools, and for this reason it has been deemed advisable to include in the Report suggestions upon which schemes of work may be based.

### *Preparatory Work*

Where a class has had little previous experience of Handwork, it may be advisable to do some preparatory work in cardboard before proceeding to Bookbinding proper. In this way the necessary practice is given in the use of simple tools, and in manipulating some of the materials used in Bookbinding. A few of the following examples might be attempted:—

- |                     |   |
|---------------------|---|
| <i>Square Mat.</i>  | Edges bound with cloth ; surfaces covered with covering paper showing $\frac{1}{8}$ -in. margins.   |
| <i>Memo Card.</i>   | Back lining paper turned over on face side $\frac{1}{2}$ -in. with mitred corners ; front of drawing paper showing $\frac{1}{8}$ -in. margins.                                  |
| <i>Writing Pad.</i> | Front covering paper turned over and mitred on back ; cloth corners hemmed on exposed edge ; back showing $\frac{1}{8}$ -in. margins.   |
| <i>Diary Case.</i>  | Covered entirely with coloured linen mitred inside, and with $\frac{1}{2}$ -in. space for hinge ; linen hinge on inside, with lining paper showing $\frac{1}{16}$ -in. margins. |
| <i>Notebook.</i>    | One section notebook with stiff Manilla covers sewn through three holes and cut "flush" to fit diary case.  |



- Book Covers.* Jotter size with cloth hinge and corners ; outside paper showing suitable margins on hinge and corners, lining papers showing  $\frac{1}{16}$ -in. margins.
- Portfolio.* In three pieces with cloth hinges, suitable covering and lining papers, and tapes for fastening.

Pupils should select materials, suggest construction, and arrange colour schemes.

### Outline Scheme

- NOTEBOOK TYPES — SEWN ON TAPES.
- (a) *Cut Flush.* Sizes to suit, say, four sections plain white, each of six leaves ; thin boards, covered linen.
- (b) *Cut Flush and Over.* Good quality plain or ruled paper ; end papers ; medium boards, edges sprinkled ; covered linen and paper or whole linen. Stencil design on front.
- SCHOOL NOTEBOOKS. School Notebooks. Address Books. Memo Books, etc.
- SPECIAL TYPES — SEWN ON CORDS.
- (a) Autograph Albums. Sections of good quality tinted papers ; matched end papers ; covers flexible or stiff in half or whole binding. Design on covers in stencil, blind tooling, or tooled with simple design in gold or silver foil.
- (b) Sketch Books. Sections of good quality drawing paper ; end papers, edges sprinkled ; stiff projecting boards ; cloth binding. Design in stencil or lino-cut.
- (c) "Stick on" and "Slip in" Photo Albums with specially treated backs. Selected thick tinted papers ; matched end papers ; special clamped back with spaced leaves to allow for photo space ; boards clamped, hinged, and projecting or plain ; covered linen. Design in stencil or lino-cut.

## CASE BINDING.

*(Book with hollow back.)*

Pupil provides old or new book, or book in monthly parts, to be taken apart, repaired if necessary, and rebound. Covered linen quarter, or half binding. Design to include title and author.

PERMANENT BINDING FOR GOOD BOOK — PREFERABLY IN WHOLE LEATHER.

*(Back flexible or hollow.)*

Book provided by pupil, or if possible sheets obtained from printer ready for folding. Single leaves and plates guarded; zigzag end papers; sewing, common or flexible; boards laced; edges trimmed, or cut; back kept fairly flat; headbands worked on. Design can be modelled, blind tooled, coloured in enamel or foil, and must include title and author either worked on, or in good lettering.

*N.B.*—Edges of books treated to suit tastes.

### *Printing Crafts*

Printing has played a very important part in the advancement of the human race from primitive to civilised times.

The three principal kinds of printing are:—

*Raised Surface, i.e.* block (wood, metal, etc.).

*Flat Surface, i.e.* lithography (stone, zinc).

*Intaglio or hollow, i.e.* engraving (copper, zinc, steel, etc.).

*Raised Surface.*—A design drawn on a flat surface of wood, with the unwanted parts of the design cut away to a lower level so that the colour can be rolled, brushed, or padded on the raised part and then impressed on some other material and repeated as often as desired, is the idea underlying many of the printing industries of modern times—linoleum, wallpaper, cretonne. Process

block of modern times, line, half-tone, and three-colour are merely mechanical elaborations of the same idea.

*Lithography* is possible by the antagonism of oil and water on a special kind of limestone or a specially prepared zinc plate. When the inked roller is passed over the stone or plate the ink adheres only to the portions drawn with an ink composed of fat on the stone or plate.

*Engraving, Etching, Aquatinting, Mezzotinting, etc.* are forms of intaglio printing. The design is cut or bitten into a flat polished surface of metal, then filled with ink, and an impression or cast taken upon paper by pressure.

Printing from linoleum is a very simple craft, requiring few tools, a sharp penknife for cutting design, an ink-roller or a large stencil brush for inking, a book-press or a cardboard frame of the same thickness as the linoleum for printing by rubbing. Ink may be prepared by dissolving (not too liquid) a few water-colour cakes of lamp black or any other colours with the addition of a little glycerine or syrup. Printer's ink is easily obtained, but a paraffin rag is required to clean the block. V or parting tools for cutting design, dog's-leg tools for cutting away background, may be purchased at a small cost.

Pattern designs in black and white or in a few colours can be quickly designed, cut, and printed in the following method: A piece of linoleum 3 in.  $\times$  3 in. divided into nine squares and with the lines cut with the V tools and with a different unit cut in each square, if printed 16 times and the printed units cut apart with scissors and each of a kind assembled together and arranged and pasted on paper, the result will be nine different patterns of 4 in.  $\times$  4 in.



As each unit is capable of being used in many different ways of repetition the pupil can discover the full possibilities of the unit and will produce many different arrangements. Two, three, or more blocks for other colours can be made to suit each unit in a similar way. Larger units in two or more colours can be used for printing patterns on paper or cloth. Pictorial compositions can be produced in one or more colours.

If a linoleum block is mounted on wood to the height (over all) equal to the diameter of a shilling it will be type high and may be passed over to be used in publication work of the school magazine kind.

The work of the pupil who is weak with pencil and paint becomes interesting and decorative, a means of expression, and a source of pleasure and pride to him.

Stencilling and its opposite, Cut-paper, are Crafts of a kind allied to Printing, and are of assistance as preparatory training for Printing Crafts.

### *Modelling and Pottery*

The related arts of Clay Modelling and Pottery are of special value in constructive education.

From the earliest times the plasticity of clay has been of fascination to the craftsman owing to the remarkable ease with which its form can be manipulated or the surface decorated or embellished.

The art of Modelling is closely related to the realistic arts of sculpture or architecture, and of wood and stone carving, whilst its application to Pottery, by the convenient use of the same material, gives it a utilitarian value of the greatest importance.

Both Modelling and Pottery have great traditions as

being stimulative in the history of races and peoples, indeed in the history of mankind. They have the additional value of being wrought in a material by which the pupil obtains a command of form, by a study and analysis in three dimensions, which is of importance as a further stimulus to develop the pupil's sense and appreciation of form, of proportion, of the relationship of parts, of adequate and suitable decoration, and generally to assist in developing in the pupil a power of critical judgment, whilst the free plasticity of clay encourages the inventive and creative faculties in illustration.

This particular Craft is suitable for both boys and girls, and apart from its own value, should also recommend itself to Head Masters, from the fact that instruction can be given to both sexes at the same time with consequent facility in the arranging of time-tables. It also commends itself as a craft which can be practised by the pupil after he leaves school.

The complete form of the craft of Modelling and Pottery demands a kiln for firing. As this is not generally available, a difficulty presents itself. This difficulty could be overcome in the larger schools or the new advanced division central schools, where a gas or oil pottery kiln might be installed.

In the rural districts a centre could be equipped for this purpose, so that pupils from outlying schools could be instructed in the process of firing the ware. With the rapid development of Rural Institutes and their interest in Arts and Crafts, the fact that pupils had a knowledge of Modelling and Pottery might well stimulate these societies into making provision for more advanced instruction and practice.



The craft might include:—

Free modelling in the round (developed from the infant and junior class work).

Modelling for illustration and imaginative work generally.

Hand modelling of pots, vases, trays, etc.

Hand modelling with incised decoration.

Hand modelling with coloured decoration.

Simple casting.

Slip moulding with painted decoration, using under-glaze colours.

Firing biscuit ware. Decoration — glazing and firing.

Majolica.

Incised decoration and illustration on plaster—tiles, plaques, etc., colouring.

Clay impressions of the same, colouring, glazing, and firing.

Carving in low relief on plaster bodies.

Turning.

### *Spinning and Weaving*

The Spinning and Weaving of wool, and to a less extent of flax, formerly played a large part in the lives of Scottish children. They were employed at home assisting with the Spinning, and the hand-loom found a place in many cottages. Obviously this afforded an excellent practical training, and gave the children a first-hand experience in a craft closely related to the needs of life and linked up with history and tradition through many successive generations of resourceful and intelligent craftsmen.

Whatever commercial advantages the modern power-loom may have brought to us, it is remarkable that in the



assessment of quality "Homespun" and "Hand-woven" are generally accepted as indicating what is best.

While this may favourably dispose us towards Weaving, it is its exceptional suitability as an educational school-craft which commends it, especially in the primary school, as there it can be practised from easy forms with coloured wools on hand-made cardboard looms in the top Infants' class, and, concurrently with raffia and cane-weaving, graded to suit the capacity of the children up to the Senior Division.

The facility and experience which will thus be acquired by pupils commends it for consideration as one of the crafts to be adopted in the post-primary schools for further development there. This could be done on small individual braiding, table, bead, and larger rug looms, or by means of "Tablet" weaving. Interest could also be extended to the school workshop through "Seat Weaving" on stool frames made by the boys, which could be done with rush, cane, sea-grass, and cord.

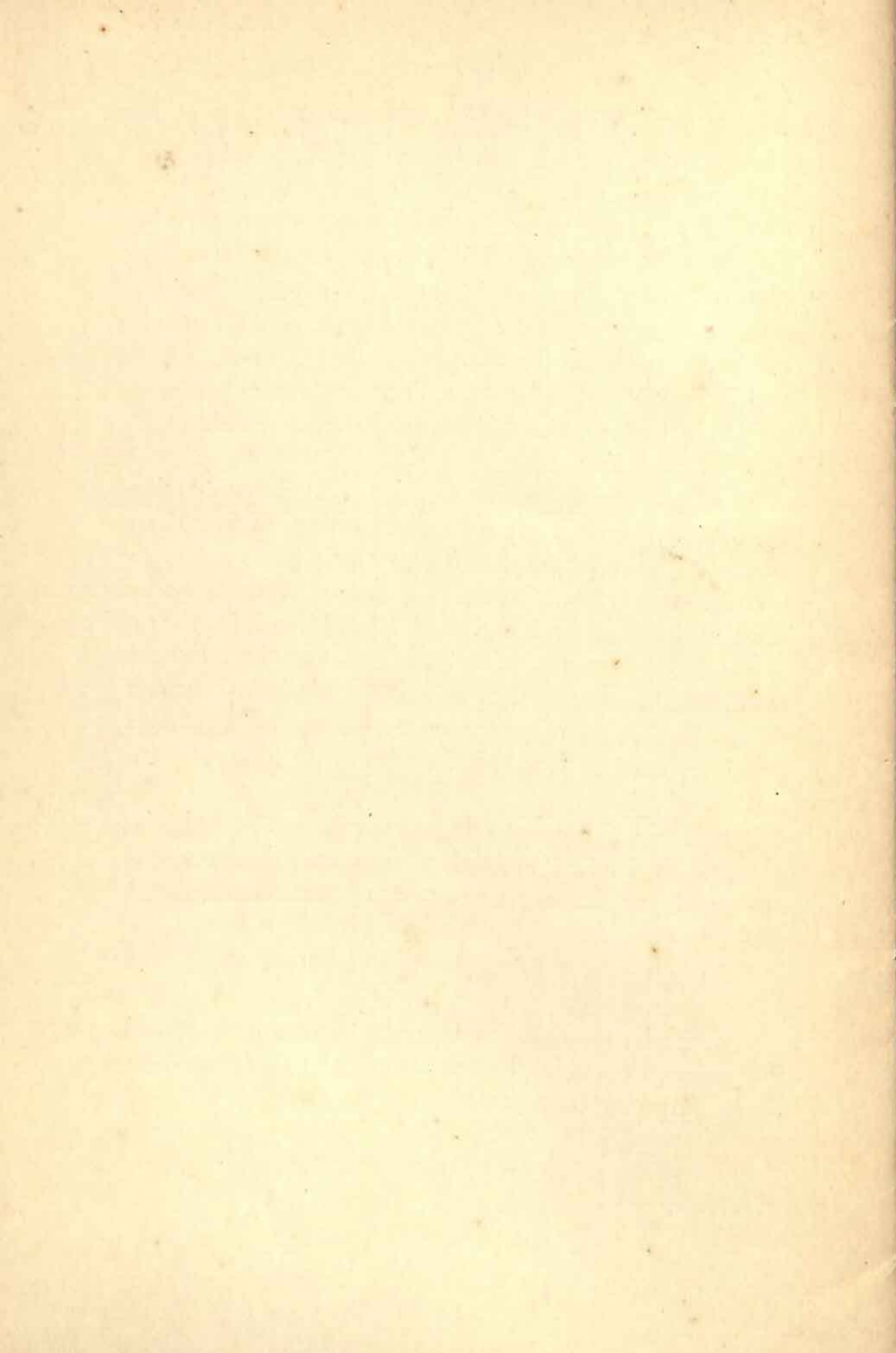
Where conditions permit, the processes of Spinning and Dyeing might be added in the post-primary school.

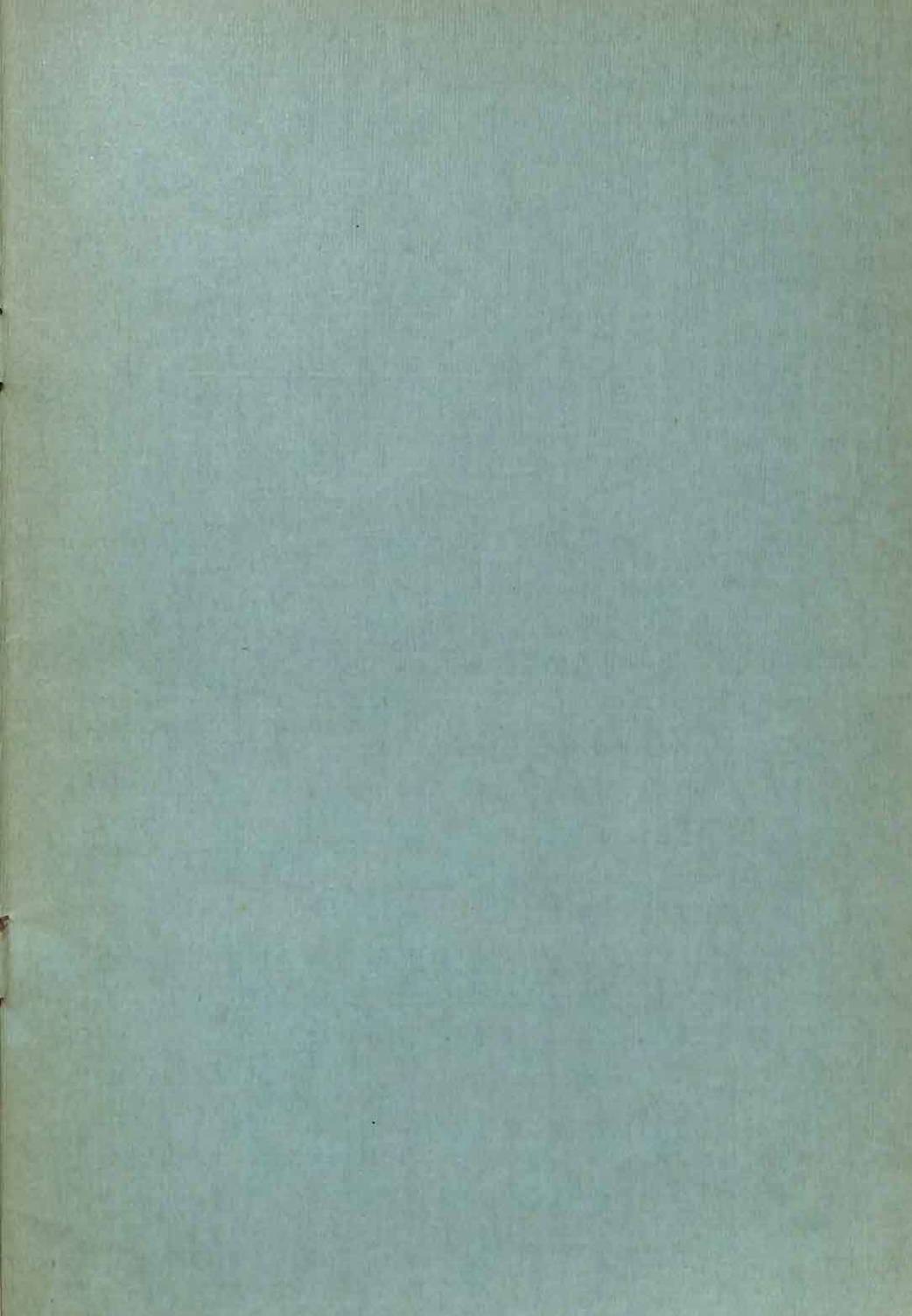
From its initial stages the craft is creative and largely self-corrective.

#### TIME

The minimum time for the scheme outlined above is four periods per school week throughout the three years of the Advanced Division.









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